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SOUTH CAROLINA'S NEWSWEEKLY

OSCEOLA

School Buses: unsafe at any speed?

by Bob Thompson

The discarded tire which in better days served as a swing for young Ronnie Ausburn still dangles from a tree in the Ausburns' yard in Powdersville. W.R. "Robert" Ausburn, Ronnie's father, likes to tell about how George, the boy's mixed breed dog, perks up his ears each schoolday afternoon when the yellow bus grinds up the hill past the house. A long-haired white cat — "the rat-catchingest thing you've ever seen," says Mr. Ausburn — was Ronnie's favorite, and it brings back bittersweet memories that the Ausburns won't be able to forget.

A small tombstone in the Siloam Baptist Church cemetery, flower-bedecked and with a baseball bat leaning nearby, remains the grimmest reminder to Gladys Ausburn that eleven months ago her youngest son was still alive. Ronnie Ausburn died at the age of 12 last May 23 in a school bus wreck that killed another student, injured 31, and left this placid residential community south of Greenville in a temporary state of shock.

"Ronnie was supposed to play a baseball game the night after the accident," Mrs. Ausburn related, "and so I asked the team if I could have his favorite bat -- sort of as a reminder." But she needs no reminder to recall that her "baby" was dead, and her grief is heightened by her firm conviction that the wreck which claimed his life could have been avoided.

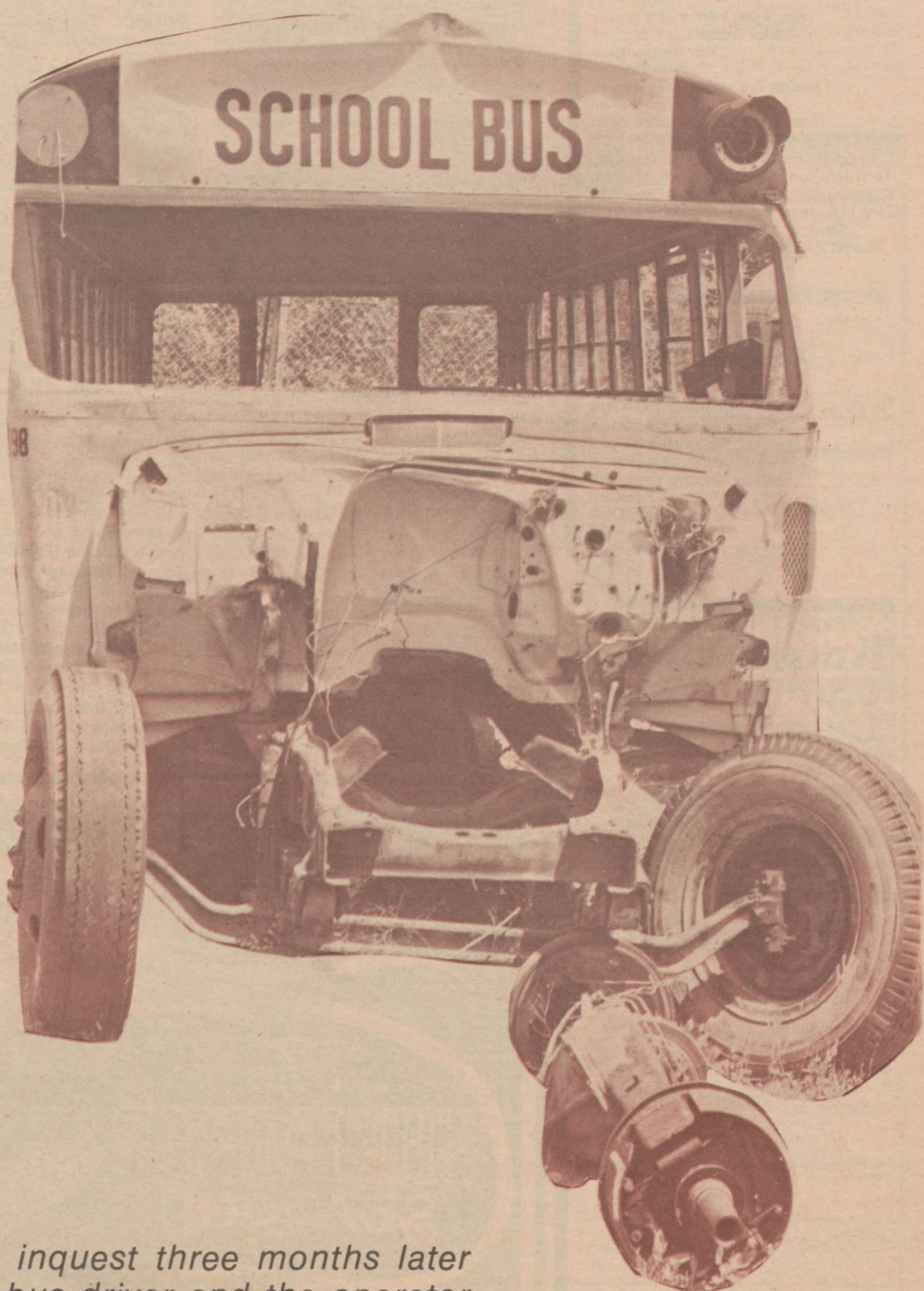
The accident took place on a warm, wet morning, when an Anderson County school bus loaded with students from Wren High School and Wren Middle School in nearby Piedmont was forced onto the shoulder of a narrow tar and gravel road by an oncoming car apparently straddling the middle of the road. The driver, a 17-year-old high school girl, jerked the bus onto the pavement but then lost control, and the bus swerved across the road. It nosedived into a ditch and careened into a tree, with the front section of the bus crumpling like foil and pinning the victims inside.

The fact that an inquest three months later exonerated both the bus driver and the operator of the car which the bus met has not satisfied the parents of the dead and injured students. Fortified by their belief that state school buses are not the safe transportation many people believe them to be, and united in their grief, the Powdersville parents launched an emotion-packed drive to investigate the bus transportation system.

The parents drew up a petition and, with the aid of publicity in the Greenville newspapers and on television station WFBC, "secured in the neighborhood of 10,000 signatures," according to Eldridge Owen. The father of 16-year-old Steve Owen who was critically injured in the accident and remains in a coma, Eldridge Owen wrote the petition with the help of his daughter and editorial page editor James McKinney of *The Greenville News*.

But Owen and others who have pushed for bus safety measures feel that their attempts to correct unsafe conditions have been thwarted by bureaucratic lethargy and general apathy. It has been 11 months since the tragic Powdersville accident grabbed the headlines in newspapers throughout the state, and the parents of the victims feel if the legislature waits too long before acting, people might just forget about what happened.

Mrs. Steve Singleton, mother of 14-year-old Terry
Continued on page 6



...The fact that an inquest three months later exonerated both the bus driver and the operator of the car has not satisfied the parents of the dead and injured students...

osceola

"The mission of a modern newspaper is to comfort the afflicted and afflict the comfortable."

from a column by Peter Finley Dunn

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from Washington

Losing Streak

President Nixon is a gambler who bets for high stakes; he gambled that his income tax returns would not be questioned and they made him, briefly, a millionaire. He lost. His foray into the Michigan 8th District was also a gamble: the area has been Republican for 40 years. He lost that one, too.

Other gambles lie ahead. Surely his desperate luck will turn in time. He gambled that the House Judiciary Committee and special prosecutor Leon Jaworski wouldn't issue subpoenas. They did. On the Judiciary Committee Mr. Nixon's own Republicans turned against him, with a 33 to 3 vote and chairman Rodino once more adroitly preserved bipartisanship. Mr. Nixon will take another gamble shortly: he goes to Moscow sometime in June; his popularity rises abroad when he is the symbol of the nation. He is a wounded President seeking foreign triumphs and the Russians will help him, up to a point.

At some time not too distant a delegation of Republicans is likely to call on Mr. Nixon and tell him that he ought to consider stepping down. There is nothing but disaster ahead as things are going. The party has lost four out of five recent elections, including areas that haven't been Democratic for generations. Another contest is coming up — California's 6th District which, like the others has been a safe GOP seat. Consider the prospect of a "veto-proof" Democratic Congress this Fall, consider Jerry Ford in 1976; yes, consider the country, too. It would be the easy thing for Nixon to stay, they may say grimly, but the courageous thing would be for him to step aside.

Will Mr. Nixon heed? We doubt it; not at first anyway. Later, perhaps. A Washington reporter meanwhile constantly asks himself in these strange days how our government manages to function. Here is Mr. Agnew who, if he hadn't been vice president, would now probably be in jail. Here is Mr. Nixon who, if he weren't President, would likely now be indicted by the same grand jury that indicted his many aides. Here is a Republican party in shambles, and a sullen, venomous mood in the nation at large expressed in the Harris

poll that reports for the first time that a plurality, 43 per cent to 41 per cent, wants Mr. Nixon impeached and removed. Well, of course, Truman's Gallup rating at one time sank to 23 percent (1951); and that sturdy little man wasn't impeached.

It is rather inspiring, in a negative sort of way, that the country is getting on as well as it is. Fifty million people paid their income taxes last week much the same as always though many must have malevolently thought of Mr. Nixon's returns as they gumbled the envelope. Some benefits accrue: the Nixon tax case has jolted chairman Wilbur Mills into a new effort at tax reform legislation this June: Congress might pass it, with another Watergate dividend, a law to curb big campaign bribe-contributions.

It is a special virtue of America, we think, that instead of lapsing into paralyzed cynicism over such outrages the man-in-the-street demands reform and still believes enough in his government and his country to expect to get it. Sometimes it is touch-and-go. An authoritative new study by Joseph Pechman and Benjamin Okner at Brookings, (*Who Bears the Tax Burden?*) shows that the tax bite is much the same proportionately for nine out of 10 Americans, what with loopholes and escape hatches for the well-to-do. Obviously, in such circumstances, the gap between rich and poor will never grow smaller despite the illusion of "progressive" taxes. A sardonic *New Yorker* cartoon recently showed a humble clerk standing before the desk of his boss, who is telling him, succinctly, "I'm afraid a raise is quite out of the question, Hopkins, but perhaps one of our lawyers can suggest some tax loopholes for you." That gives the mood.

Government goes on in Washington but here is also the constant feeling of neglect. Any sensible man knows that the energy shortage is still here and that the President should be urging the public to keep on saving as they did in the oil embargo. But that would require some expenditure of Mr. Nixon's hoarded moral authority. He is in no mood to give it. He could be leading the drive, too, to alert the country to the impending world food shortage and probable famine. Do-gooders plead with

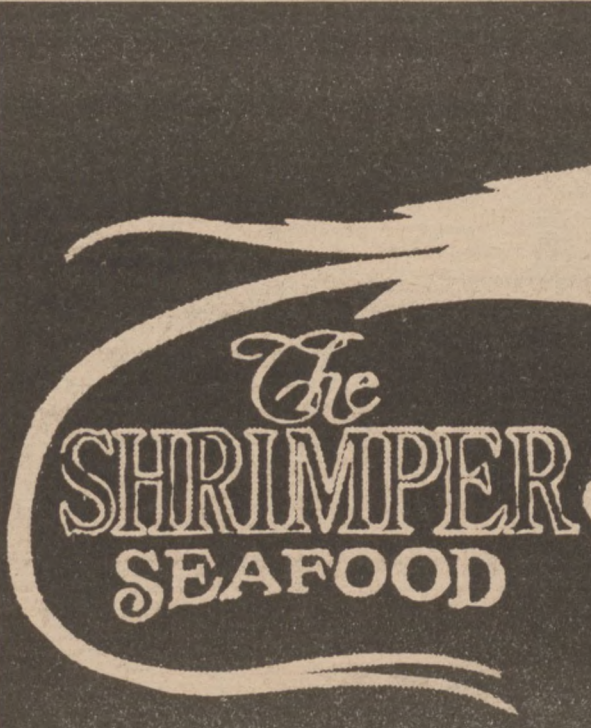
him: Paul and Arthur Simon in their book *The Politics of World Hunger* (Harper) say, "It is time to face an ugly truth. The United States is not seriously trying to help the human race overcome hunger and poverty."

But Mr. Nixon has not shown much zeal about hunger at home, let alone abroad, and he has troubles of his own to think about.

We try not to be unfair. In August 1969 he staggered many of us by proposing a far-reaching Family Assistance Program" (FAP) which was the brain child of Daniel Patrick Moynihan: In his next State of the Union message he boasted that it was "a basic income floor under every family with children in this nation" and he exulted in the New American Revolution — "a revolution as profound, as far-reaching, as exciting, as that first revolution almost 200 years ago." That wasn't just hyperbole, it was a radical plan. It remains one of the strangest and most mysterious episodes of this strange Administration. Last month a rash of news stories appeared that Mr. Nixon is going to revive the idea. Well, a man who can take a chance in the Michigan 8th District might take another whirl at improving his welfare image.

The Nixon FAP was a variant of the negative income tax, with a guaranteed \$1600 for a family of four, plus foodstamps. It twice passed the House. Whatever happened to it? Mr. Nixon cooled to the idea and Sen. McGovern killed it by coming out in 1972 for his own plan to federalize welfare and establish a guaranteed income of \$4000 for a family of four, financed by tax reform. That did it so far as Mr. Nixon was concerned. He rejected any Senate compromise that would have helped pass his program and thereupon scoffed at the McGovern scheme. By the time the GOP convention came he had got so far away from that, as MIT professor Lester Thurow wonderingly wrote, "the Republican platform declared that it was unalterably opposed to the guaranteed income in any form, despite the fact that this was exactly what the President's family assistance plan had promised."

Maybe the weathervane has shifted again.



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Sanders & Westy

State Representative Alex Sanders' campaign for Lt. Governor was hampered somewhat during the last few weeks by a severe case of laryngitis, but the jovial Sanders made the best of it by carrying around a pad on which to write messages to people he met.

With his voice somewhat restored this week, Sanders related one of the more humorous incidents he encountered during his weeks of quiet campaigning.

Sanders ran into Republican gubernatorial candidate General William Westmoreland last week just after Sanders had learned that Columbia television news anchorman Dick Edwards of WIS-TV was leaving to join Westy's staff as campaign director. Under doctor's orders not to speak, Sanders wrote Westmoreland a note which read: "You have a good man in Dick Edwards."

Westmoreland read the note and then wrote a note of his own and handed it to Sanders: "I think Mr. Edwards was a good senator, but I don't know how good a governor he'd make."

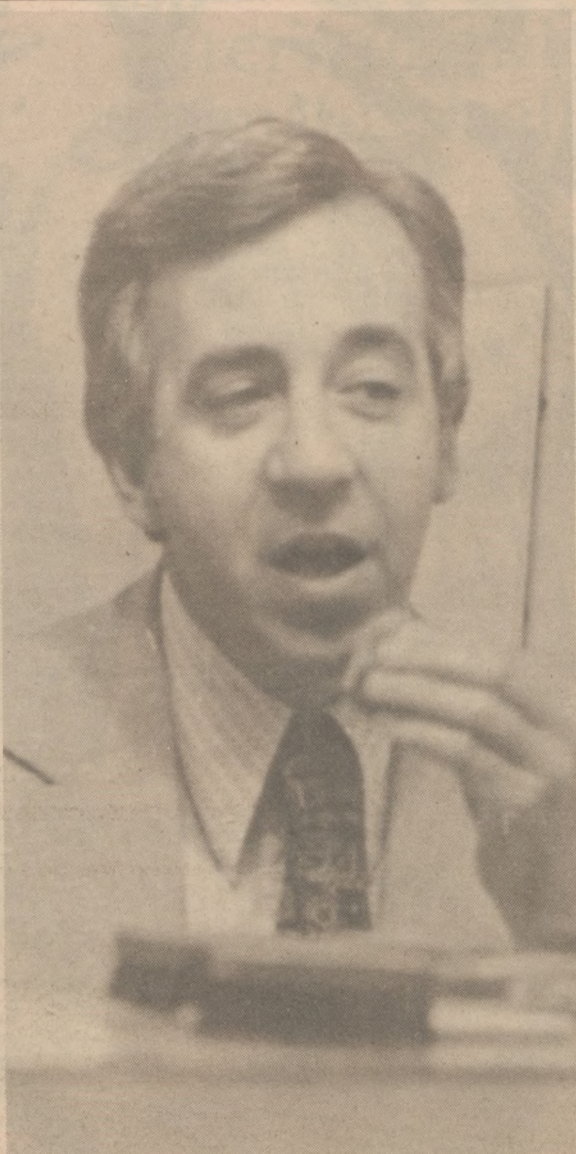
Westy was obviously referring to Dr. James Edwards, his opposition in the Republican primary, not Dick Edwards.

Sanders was perplexed with Westy's answer, but he was even more confused over the General's written response rather than a more audible one. Then again, the General has been having trouble with names, places, and issues lately, so maybe he's decided to put everything in writing and leave his talking to Dick Edwards.

Red Hot

Tips Dept.

Tips. That's where Pulitzer Prize-winning exposes and a hell of a lot of wild goose chases begin. This week, as almost every other week, a tipster called Osceola with a piece of hot



Edwards



Sanders

information. According to the source, certain candidates who filed to run in the Republican primary failed to file a pledge which is required by South Carolina law. The candidate is supposed to sign a statement in the presence of a Party officer pledging that he or she will not run in the general election if they are defeated in the primary. The law mandates that the pledge is to be filed at the state party headquarters no later than three weeks following the state convention.

The source alleged that because the Republicans haven't ever had a primary until this year that they were unfamiliar with the law and that some of the candidates had failed to file the pledges.

A visit to State Republican

Headquarters by a staffer did little to clear up the question. After being ushered into newly elected South Carolina Republican Party Executive Director Gay Suber's office the Osceola staffer asked to see the pledges. Suber insisted that all the candidates had complied with the law and "they only have to satisfy us, the Party."

Suber, obviously irritated with the query, said that he thought that should clear up the matter, so the Osceola staffer asked, "Then I'll have to take your word for it?"

Suber curtly replied, "That's right."

Many of the tips which filter into the office every week are proved to be utterly without basis, but in this case we're still

not sure.

Justice & Don Fowler

South Carolina Democratic Party Executive Director Don Fowler and John Justice, a young lawyer from Chester used to be good friends. Justice worked under Fowler as associate executive director of the party; Fowler attended Justice's wedding. They were such good friends.

This week Justice told Osceola that Fowler's friendship may be less substantial than he had thought. Justice says that since he

entered the race for the Fifth District Congressional seat that Fowler has been undercutting his efforts. Justice claims that Fowler and party bigwigs have selected candidate Ken Holland as their pick in the primary. Holland is a partner in Governor John West's Camden law firm and has been active in party affairs for some time.

The other major primary candidate, State Senator Frank Roddey of Lancaster, Justice claims, is also getting shunned by Fowler and his cohorts. According to Justice Fowler utilizes a slow erosion process whereby he doesn't blatantly denigrate anyone. "When he's asked about me he tells them I haven't got any staff or money and when he's asked about Roddey he tells them that he (Roddey) is Bill Close's (President of Springs Mills) man. He also has some very positive things to say about Holland. He just lets you draw your own conclusions."

Such good friends.

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Opening Columbia Zoological Park

by John Marion

Here's a problem for you animal lovers.

What's the best thing to do with an over-sexed African elephant, a grouchy 1,200-pound sea lion, and a sly-looking Amur leopard?

For the person whose animal lore is rather sparse (which is most of us), the answer is all too obvious: get out of the way, and hope for the best.

There are other folks, though, particularly those involved with the Columbia Zoological Park — which opened its \$6 million (so far...) gates this week — who see the animals as dangerously close to extinction. Their solution, perhaps debatable to some in view of what "zoos" have sometimes been, is to house them, display them in a way that is suitable for the animal and educational and entertaining for the public, and to breed them so their kind will not be lost to us forever.

Some non-zoo people and corporations have expressed similar feelings and have already sponsored birds and animals at the new Columbia Zoo, ranging from a \$15 Fairy Bluebird to a herd of 22 giraffes which runs about \$350,000. Sponsorship by local people and businesses is one of the major programs at the new park, one that is totally dependent on public support,

Clemson alumni donated over \$8,000 to purchase a pair of Siberian tigers

and so far the results are impressive, according to the zoo folks.

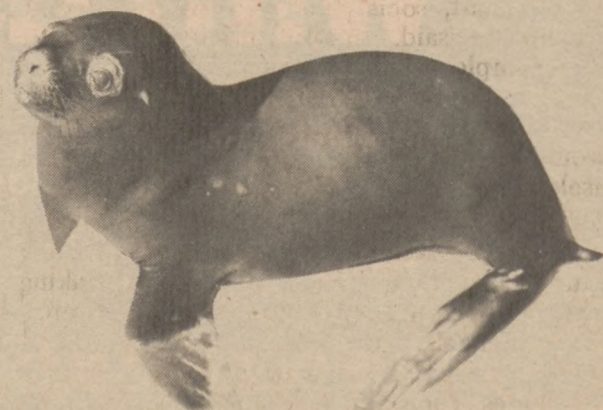
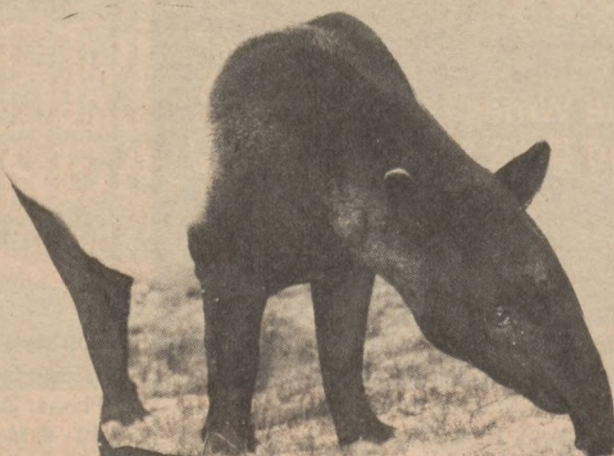
A number of contributing factors, the zoo people say, make the need to keep the animals controlled a grim reality. "Animals in their natural habitat are getting pressure from agriculture, hunting, poaching, and deforestation," says mammal curator Alan Shoemaker. "Some adapt; some can't. People forget that lions and elephants are under this same pressure ... that lions will eventually be extinct except in parks ... they're going fast. And take leopards. Most people simply don't realize what's happening. We have one Amur leopard in the park; there are only 37 left in the world."

The prognosis for *all* animals living in the wild is not good. Zoo director John Mehrtens says, "If

captive breeding programs had been started here in the early 1900's, there'd still be Carolina parakeets and passenger pigeons. There'd still be ivory-billed woodpeckers ... The sad thing is that people think this is all going to happen in some faraway time, but there are some 30 or 40 mammals and birds in the United States right now that probably won't survive another ten years in the wild. I think William Beebe said it, that once a species becomes extinct, it takes the creation of another heaven and another earth before anything remotely like it can ever walk again. It's a very final type thing... A lot of people say, 'What the hell good is a tiger?' Well, a tiger is a great many things to a great many people, not just because a tiger is of no immediate use to man, that does not

negate either his value to man and/or the planet, nor does it negate his right to be there. He evolved just as man did. Essentially, they are brothers under the skin..."

Although the creation of the Columbia Zoological Park falls short of being a new heaven and earth, it's a good beginning for animals and birds approaching the end of their lines. The 140 acres, donated by the South Carolina Electric and Gas Company at the rate of \$1 per year for 999 years, provides not only a natural world in which it is possible to amble along paths rich in South Carolina flora and fauna, but in which it is also possible to pass into an African plain, a South American rain forest, the white bleakness of a polar cap, or into the Grand Canyon itself. There are no cages of bars or



Some of the animals on display: (from left) endangered African elephants, a Malay Tapir (named Tommy) and a Patagonia sea lion from Peru, one of seven in the U.S.

“...Breeding is the best way to determine whether or not an animal is really at home...”



The pagoda-shaped bird house in rear, with a snack bar in front.

wire. The animals, almost all of which are endangered, live in their native habitats and are bred to maintain the species.

As noted, the picture is nasty at the moment for animals in the wild, and zoological parks like this one will perform the function of breeding new animals and releasing them into appropriate environments. It is not nearly as far-fetched as it sounds. “The development of stable captive stocks that are properly raised can be released into their original habitats,” states Mehrtens. “For example: all of the Nene geese, the national bird of Hawaii, are captive bred. They were down to something like three birds in the 1900’s... The European Wisent that roamed in Poland and Russia are now all zoo bred.”

The secret, then, is in the specifics of properly raising them. “Breeding,” says Shoemaker, “is the best way to determine whether or not an animal is really at home.” An animal simply will not breed successfully if it is not secure. The park’s responsibility is to meet the needs of its creatures.

“The three most important things that an animal needs are a suitable environment, social life, and diet,” Shoemaker said. Howler monkeys, for example, live in the very highest canopies of South American rain forests, often as high as 300 feet. It would not only be cruel, but also useless to house such animals in cages, totally devoid of altitude, heat, or vegetation, although many zoos display their animals in such a manner. Such monkeys are basically group animals, and will not stay healthy if caged alone or with only a few mates. Their diet is also of prime importance if they are to remain healthy and breed sturdy offspring. Although many zoos assume that

they are vegetarians, these monkeys are quite fond of small bugs and crickets. With such morsels provided in feeding, the good health of the specimens is assured.

The same considerations for habitat, social inclination, and diet also apply to other animals. Since giraffes are also herd animals, the park has procured fifteen. Animals such as hyenas and the larger cats are basically loners, and are thus provided with solitary grounds.

Psychological barriers replace cages at the park, and are as safe for the spectator as they are successful for the animals. The basic premise is that if an environment satisfies the animal’s needs, he won’t leave it. In certain areas the spectator is in complete darkness and cannot be seen by the animal. Although the creature is perhaps aware of the darkness, he has no interest in it. With no bare windows around his exhibit, he is still perfectly content to stay there, since he is literally very much at home.

Larger animals require more dramatic checks. The two species of great apes owned by the park are afraid of water, hence the “Ape Islands.” For the larger cats that require a certain running distance in order to leap, care is taken to see that such a direct course does not exist. Rocks, trees, and other obstacles prevent him from jumping out of confinement. Moreover, his terrain is often sloped, so that his hindquarters will sometimes be higher than his front therefore making it impossible for him to jump.

The park is a combination of nature museum, complete with attractive graphics that contain all the basic information regarding the creatures and their environments, a wild life reserve, an educational

facility, and a research center. In the opinion of the professionals who have seen it, it ranks among the top ten zoological parks in the country. Its bird house is the second finest in the country, according to the directors, topped only by the \$6 million one at the Bronx Zoo. The park also has the only polar bear exhibit in the world that is equipped with underwater viewing and a closed circuit television system within the cubbing dens. The series of seven graphics are also unique and give a thorough discussion of the polar bear and his environment.

The Columbia Zoological Park is off to a good start; it is not likely that it will go broke or become a political football. In 1969, at the request of the delegations from Richland and Lexington counties, legislation was passed by the state legislature creating a commission to build a zoo. The bill was signed by the governor and it provided for two members from both counties as well as two from the city of Columbia. These members jointly appoint another member. The effect of this action was twofold: it guaranteed political neutrality as well as a steady source of funds for construction that were donated yearly by the city of Columbia and Richland and Lexington counties. Of even greater

importance, however, is the fact that the Commission tested its validity by appealing to the state Supreme Court, which resulted not only in maintaining the right to issue bonds, but also provided a legal definition of “zoological park” that was in agreement with that of experts. It was deemed an educational, cultural, and technical resource as opposed to a simple collection of animals. The Columbia Zoological Park is perhaps the only one that has been legally defined by the Supreme Court of the state in which it resides. The park is neither owned or funded by the state. Its organization follows that of the Columbia Metropolitan Airport.

Although the park receives funding from those sources, such money goes only for construction purposes, and the rest must come from the zoo itself. Since the Commission felt that it would be unfair as well as inefficient to get money from taxes, they arrived at a base admission price of \$2.25 for adults and \$1.25 for children under twelve. There are group rates and the first and third Tuesday of the month is family day, when the prices are

lowered to \$1.25 and \$.75. School children from Columbia and the two counties may get in free as long as the tour is scheduled in advance. Because of its freedom from political obligations and substantial financial problems, it is likely that the park will continue toward its projected completion in 20 years.

Director John Mehrtens himself, best defines this new park’s purpose. In recalling a lovely legend of a Malayan Blue Tiger, he explains, “The purpose of the Blue Tiger is to draw aside the veil that separates man from his world simply because he is man and is conceited by that fact. If you meet the Blue Tiger in the forest, you seek yourself. The tiger will study you, and if you are worthy, he will kiss you on the cheek, and the veil of understanding is parted, and you talk with the animals and understand the heavens. I like to think that here maybe we are shaving the veil a little bit so that people can begin to understand these creatures... that there is more in the world than steel and concrete, lawns to cut, and groceries to buy — that there’s really something else in the world beside them and their milieu. There are a lot of fellow creatures walking that have just as much right to be here as we do...”



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School Bus Safety: unsafe at any spe

Continued from page 1

Singleton who also died in the May 23 tragedy, feels that many parents with children riding South Carolina's school buses have dismissed as fate the three deaths last year in Anderson County. (Earlier another Wren High School student, Kimberly Tate, died when run over by a school bus from which she had just left.) But, she said, "It's not as easy for Gladys and I and Robert and Steve to forget Terry and Ronnie as it is for other people. They've already forgotten them and don't even remember the wreck."

It's difficult for couples like the Ausburns and the Singletons to find solace in the official explanation that the Powdersville students killed were the first students since 1953 to be killed while inside a South Carolina school bus. (Other persons have died in accidents involving school buses since 1953, but they were not passengers in the buses, according to Department of Education officials.) And they have a hard time swallowing the prevailing official opinion, in Columbia and throughout the state, that South Carolina's school bus system is among the safest in the nation.

"Those buses are strictly death-traps. They shouldn't be on the road," commented Mrs. Ausburn, alleging that poor maintenance and design, and the lack of safety features, are factors which have led to accidents.

The quality of school buses has been a much debated subject recently, not only in South Carolina but across the country. Federal agencies such as the National Highway Traffic Safety Administration and the National Transportation Safety Board have issued reports critical of bus manufacturers, whom they contend use less and cheaper material than is necessary to construct a safe bus.

The criticisms vary in intensity -- the National Highway Traffic Safety Administration, for instance, is reluctant to issue strict standards because, after all, safety costs money and it is not politically sound to suggest tax-boosting reforms. On the other hand, the National Traffic Safety Board, an independent federal agency, is more vocal, urging "immediate corrective action" to strengthen bus bodies and add safety features, such as seat belts, high padded seats and cross-over mirrors.

Despite claims by Department of Education officials that the buses South Carolina is buying now are as good or better than older models, public clamor for stronger, safer buses is increasing. Complaints such as that of Gladys Ausburn -- that some buses being used are "death-traps" -- received support from a study of the Powdersville accident made by a team of researchers from the University of Kentucky.

The Friday afternoon following the Wednesday morning wreck, the researchers were sent to Anderson County by the National Highway Traffic Safety Administration, a branch of the U.S. Department of Transportation. After three days in the field and numerous interviews, the specialists filed a 41-page report early in June asserting that "the severity of this accident could have been greatly reduced through better vehicle design." It said further that "occupant injuries were a direct result of the poor vehicle design and age." Also listed as contributing factors were "driver inexperience and lack of adequate training."

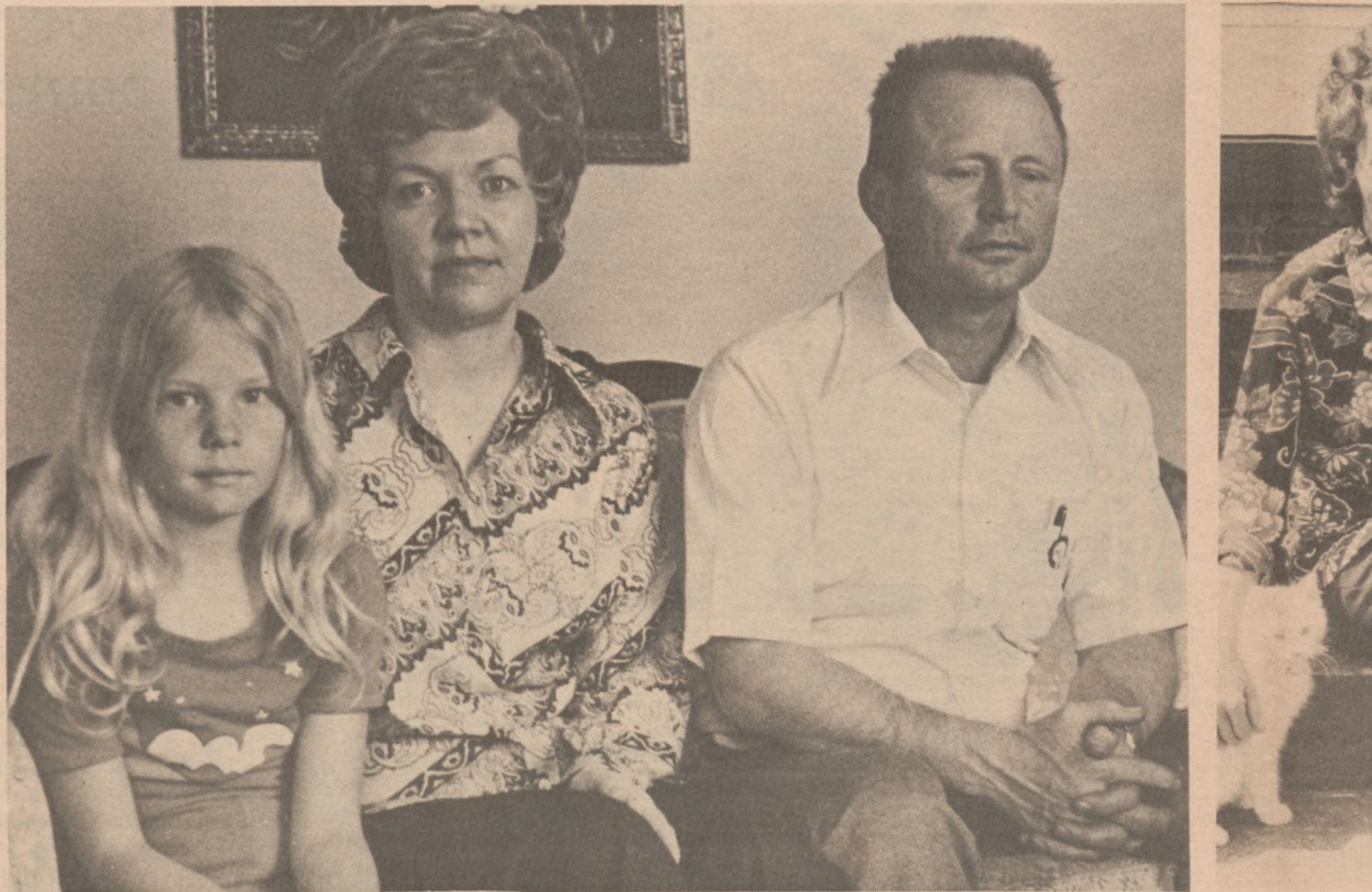
The report continued, "There was a lack of adequate reinforcement of the top and stairwell, allowing severe crush and penetration into the occupant compartment of the vehicle... Lack of strength of the stairwell area resulted in pocketing of the sheet metal and penetration into the occupant compartment where both of the fatally injured students were found. The downward crushing of the top pinned in the two fatally injured students and two other that were critically injured."

The NHTSA report received relatively little publicity, causing Dick Jenson, then a reporter for WFBC-TV, to comment, "Apparently few people in South Carolina have heard of or seen that report." The Ausburns felt that the report had been "hushed up" because it was critical of the Department of Education. And Owen, remarking that "these people (the researchers) could look at the situation more objectively than most people," claimed that the findings "substantiated every item we had in that petition."

The petition, which was circulated mostly in the upper part of the state, urged much stricter and more costly safety reforms than many legislators and administrators felt necessary or feasible. The petition called for, among other things, adult bus drivers, greater insurance coverage for bus riders, more training for bus drivers, no standees, and the use of student monitors to maintain discipline.

Several structural changes were also recommended for the buses, based on the premise that "safety, not price, be the criterion in all future purchases of school buses." The petition recommended that seat belts be provided for all passengers, that all metal parts inside the bus be padded and securely fastened, and that seats be "securely fastened, and that seats be 'securely fastened through the floor with heavy nuts and bolts, with reinforcing flanges.'"

The latter recommendation was aimed at preventing the tearing loose of seats during the impact of collision, a problem which the University of Kentucky research team said worsened the injuries. Metal screws are now used in state buses. Robert Patterson, father of two children injured in the wreck, claimed that the impact of the wreck tore "all but three or four seats" loose from the floor of the bus, and when the bus nosedived into a nearly vertical position, the



The Pattersons: Sarah, Karen and "Pat"

seats and passengers hurtled together toward the front. "It was seats and children, seats and children, and it just kept stacking them all up into one corner of the bus -- the right front corner of the bus. From everywhere it just came all into one place," he explained.

Ausburn, a building maintenance man with the Anderson County school system, said after the wreck he checked one bus at Wren High School to see if the seats were common. They were, he said. "I went into this bus, and five seats were loose. I just caught hold of them and lifted them off the floor. If that isn't a death-trap, what is?"

Lack of enough rivets to hold the buses together is another frequently voiced structural complaint. The National Traffic Safety Board (NTSB) has suggested that using two to five times as many rivets in school buses could make the bodies three to four times as strong. But the parent organization, the National Highway Traffic Safety Administration (NHTSA), which is empowered to set federal regulations in such matters, declined to issue such a suggestion because the extra rivets would add five per cent to the cost of the bus, *Changing Times* magazine reported in its March 1973 issue.

Moreover, the additional rivets could be added to buses after they are manufactured, making it relatively easy and inexpensive to improve buses, the NTSB claimed. The organization contended that school buses would be much safer if built as well as commercial buses.

While the construction of school buses is a major concern of safety-conscious parents, who will be driving those buses is of paramount importance. The petition circulated by the Owens and Ausburns states in no uncertain terms that student drivers are unsatisfactory, that most bus drivers have not had enough training and that wages should be raised so as to attract better drivers.

Presently the only requirements set by the Department of Education for potential bus drivers is that they be 16 years of age, hold a valid South Carolina driver's license, and have had no traffic accidents or violations. The school districts may set tougher prerequisites, and some do, according to Charles E. Burnett, assistant director of school bus transportation for the Department of Education.

Before bus driver trainees can be certified, which is done by the state's 16 driver trainee instructors or by any county bus supervisor, they must pass certain tests, Burnett explained. Trainees must spend two days, or twelve hours in the classroom and at least six hours on a bus (though all of that six hours is not necessarily, or usually, spent in actual driving), he added.

The length of time driver trainees spend behind the wheel of a bus "has greatly increased," Burnett said, noting that in the past highway patrolmen, who administered the tests, took a busload of trainees out at a time and individuals got to drive very little.

Yet many parents consider the qualifications and training for bus drivers to be too lenient. Most feel that the state should be able to pay a wage which would attract qualified adult drivers, and if that isn't possible, they want to see older students, preferably seniors with considerable experience at the wheel of an auto, driving buses.

The ability to react instinctively -- and correctly -- in an emergency situation is something which can only come with

experience and emotional maturity, the parents explained. As Mrs. Ausburn explained, "You've got to have the natural reflexes and have the experience before you know what to do... You don't have time to think when you run into an emergency like that."

"A week's driver training for a prospective bus driver would hardly be sufficient, in my opinion, because I think they should take them out on the roads on the bus routes that they're going to be driving and let them see how they can handle it in that situation... like you say, on these curves, on these curves, how they can handle them downhill, and starting off on hills."

A bus is considerably longer, wider and heavier than any vehicle one can operate with a standard driver's license and Robert "Pat" Patterson thinks the training should reflect the handling difficulty. "You can get a driving license and just not know how to drive," he said, because "you just have to carry the fellow through one trip..."

"Mr. Border right up there (Harold Border, a neighbor)... he said, 'You can send a 16 or 17-year-old over here to Ballard Concrete, and let him ask that manager, let me drive your cement mixer, and see what they would tell him.' Or, you go over to McLean's to be one of these tractor-trailer drivers, and just apply for the job, and see what they tell you."

"And you send him over here (to a school), 16 or 17, and they turn him loose with a school bus load of children," Patterson said, punctuating his remarks with a bitter laugh.

Yet Rep. Harold Breazeale, chairman of the Joint Legislative Committee Studying Public Education, estimated that replacing student drivers with adequate adult drivers might quadruple the cost to the taxpayer of busing. During the 1972-73 school year, the cost of paying bus drivers -- 96 per cent of them students -- was \$4.4 million, according to Department of Education figures.

Breazeale feels "you couldn't get better drivers even if you had adults," and that feeling is shared by transportation officials from the county and state levels.

Anderson school bus supervisor Carroll Brown said soon after the Powdersville accident that he would defend the record of student bus drivers, pointing out that prior to the three deaths in 1972-73 only one person had been killed in accidents involving school buses since busing was instituted in 1951. In that case the driver of a private vehicle was killed when his vehicle collided with a bus.

Assistant bus supervisor Burnett was adamant in his defense of student bus drivers, giving a quick "no sir, -- no way" to a question about the possibility of switching to adult drivers. "I'll defend a young student driver against any adult driver from any section of the country... I always have and I always will."

"I'm not implying that the student driver is any better than the adult, nor is the adult any better than the student. I think it is the individual (that matters)," Burnett continued. He stressed the need for selection of good bus drivers on the local level: "The school officials select the drivers -- we don't have a thing to do with it. Our responsibility is to train them."

The state supervisor of driver training and safety, Clifford Nix, likewise emphasized that the quality of school bus drivers must depend upon local standards, since the local

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The Ausburns: Gladys and Robert

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administrators "know their children better than we do." At times, though, he admitted, the school principals are negligent in that respect; for instance, "sometimes they just put up a notice on the bulletin board asking for school bus drivers. We would like them to be more selective than that," he added.

Burnett maintained that student bus drivers are and will remain a financial necessity. Adult drivers would have to be paid a full day's wages to assure that they would man the buses in the afternoons, and the present wages would not be high enough to get good adult drivers, he claimed.

"You just have to think for a minute what kind of adult drivers you are going to get in South Carolina This state couldn't bear the traffic for it," Burnett explained. "If you gotta pay an adult \$700 a month, and you got 5,324 school bus routes in the state of South Carolina, if you went over to that little domed building over there (the state house) and you asked for that type of adult on a school bus in this state, for that amount of money, they'd probably throw rocks at you."

The fact that finance is a major drawback to school bus safety is evident, but the parents of the victims of the Anderson county wreck feel that safety is no place to start cutting corners. As Pat Patterson put it, "It's hard to put a price on a person like that."

Eldridge Owen, who has received hospital bills totaling \$26,300 for his son's medical costs, takes a conservative's view of busing. Calling himself "somewhere to the right of Strom Thurmond," Owen claims he disapproves of busing and says that if the state is going to force the issue, it should provide safe transportation at least. "They should either provide safe buses or get out of the busing business. Now I would prefer the latter."

Owen added that in spite of his "state's rights" philosophy, he feels that the only way buses can be made safe in South Carolina is for "the federal government to step in and make the state spend the necessary money." For \$300 to \$400 more per bus, he claimed, the buses could be made much safer. "But the state isn't willing to pay even this."

Burnett said that new 54-capacity buses cost the state \$7,530 each, while 60-seaters have a price tag of \$7,907. The state owned 5,347 school buses two years ago.

The price caused one person to comment, "Why, that's no more than you pay for the average Cadillac or Lincoln now."

Gladys and Robert Ausburn share Owen's sentiments about busing, but with an added touch of hard-earned bitterness. "Those boys killed and that one injured (Steve Owen) weren't on that bus by choice," said Mrs. Ausburn. One mother pointed out that it is financially unfeasible to drive one's children to school because of conflicting jobs and skyrocketing gas prices.

Karen Patterson, Pat's wife, feels the fear of higher taxes even made some of her friends unwilling to sign Owens' petition. "I was so surprised when we carried the petitions around, and there were so many of our friends, who were so horrified at the accident, who would not sign for that very reason. They didn't want to pay more taxes-- and maybe they didn't have children still in school."

Nor are the "unsafe" buses and "unqualified" drivers the

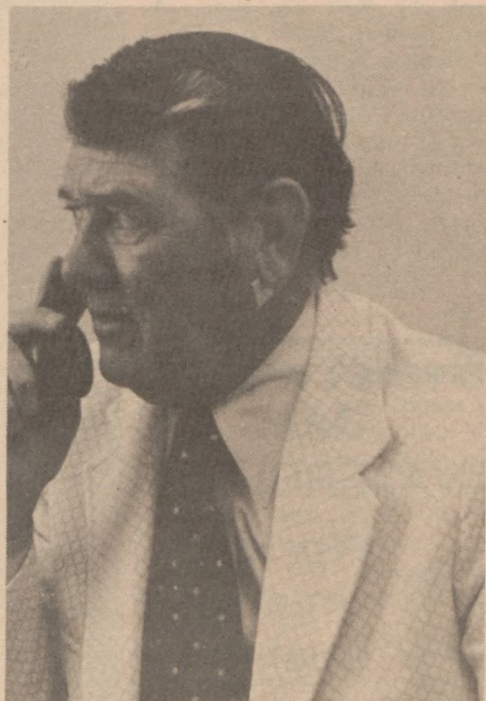
only problems facing schoolchildren and their parents. The liability insurance coverage, which was set 21 years ago and hasn't been increased since then, is woefully inadequate, many feel.

Eldridge Owen has suffered the most -- at least financially -- from the Powdersville accident. The hospital bill alone was \$26,300, not including the cost of medication and care for young Steve, who remains in a semi-coma.

"Most people we talked to said, 'The state's paying all your bills, aren't they?'" Owen related, but those people were seriously mistaken. The no-fault insurance which the state carries on its buses provides up to \$3,000 for medical care (with a maximum of \$150 for dental work) and only \$2,000 in death benefits. And, Owen said, "the state finally got around to paying the \$3,000, but it took until about September 28 before the check arrived at the hospital."

If the Owens haven't received anything else, they have the sympathy of their friends -- for what that is worth, in light of such astronomical bills. Karen Patterson said, "My heart goes out to them, because I don't think they should have to be concerned in any way (with money). They've got enough to worry about with Steve without having to worry about the bills. And I think the state should be responsible for every bill."

Rep. Breazeale, however, thinks that help is on the way in respect to the insurance inadequacies. Breazeale's Public Education Committee, after studying the entire school bus safety issue since last year, has proposed that death benefits be increased to \$10,000. Additionally, though medical benefits would remain at \$3,000, the bill calls for a fund to



Charles Burnett

"...A bus is considerably longer, wider and heavier than any vehicle one can operate with a standard driver's license and some think the training should reflect the handling difficulty..."

be set up to pay medical costs over that amount. The fund, in the amount of \$25,000, would be administered by the Industrial Commission and would pay any hospital costs incurred that the \$3,000 and the victim's personal insurance does not cover.

According to the representative, there were only two accidents in the 1972-73 year which cost over \$3,000 in medical bills. Thus it would be cheaper in the long run for the state to pay costs over \$3,000 than to insure each bus passenger for, say, \$10,000, Breazeale said.

Breazeale said he believes "there's no question that the state will pay" for the medical costs over the insured limit in the two cases last year where medical costs were higher than \$3,000. This would be done by a special appropriation, he said.

The elimination of standees on buses is another project which the legislature should accomplish soon, Breazeale said. One bill sent out by the Public Education Committee and approved by the House of Representatives would limit standees to 10 per cent of the bus's capacity -- the standee limit at present is 25 per cent of capacity -- and standees would be eliminated by 1976.

The standee problem "is only a matter of having sufficient buses," Breazeale remarked. "This is the kind of thing you have to get an appropriation for, and then you have to put in the orders for buses, and it takes a while before they can actually have them."

One bill which the committee drew up "that I think is going to be a real advantage," said the legislator, is a proposal to have transportation officials check all bus routes for hazardous conditions before school begins each fall so that those conditions can be corrected. Someone will travel all the bus routes -- many are changed during the summer -- and will report any overhanging branches, potholes, weeds that can obstruct the bus driver's view, and so forth. The county bus supervisor will notify the appropriate highway officials who will correct the problem, Breazeale explained.

Officials in the highway maintenance departments "often don't know the routes because the routes change every year," he said. "If they know where they (obstacles) are, I think we'll get good cooperation in removing some of the hazards."

The insurance, road repair and standee bills, along with another Public Education bill to improve student pedestrian safety, were approved by the House and as of Wednesday were under consideration in the Senate. Breazeale doesn't expect any major changes to be made in the bills, and Senate approval is likely.

Another Committee bill would raise the minimum pay for bus drivers to \$2 per hour, but Breazeale said that provision is already outdated because of the federal minimum wage increase.

These Changes are going to cost the state of South Carolina some money; whether they will satisfy critics of the school bus system is another matter. But with the bus system's ratio of miles per accident worsening -- from one accident every 82,724 miles in 1969-70 to one per 69,156 miles two years later -- the legislature apparently saw the need for action.



Rep. Breazeale

Theatre

A funny thing at USC

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM Book by Burt Shevelove and Larry Gelbert. Music and Lyrics by Stephen Sondheim. Produced by the University of South Carolina Theatre with the Department of Music. Performances are nightly at 8:15 p.m. at Drayton Hall Auditorium, Senate Street, April 23-28. Directed by James A. Patterson.

Choreographed by Phyllis Nelson. Musical Direction by Fred Teuber. Vocal preparation by William Ginn and Robert Neubert.

Though many of the comic plots, twists, and jokes that the modern viewer encounters in *A Funny Thing Happened on the Way to the Forum* were first put on the stage over 2,000 years ago, under the "translation" into modern English by Burt Shevelove and Larry Gelbert with songs and music by Stephen Sondheim, these centuries-old gags and pranks come alive for a bawdy evening of fun.

Plautus (c. 251-184 B.C.) was a Roman playwright with a talent for spoken Latin. He had an uncanny knowledge of how his fellow countrymen spoke and treated their language and could translate this knowledge onto the stage in his gaggle of comic types: impotent fathers, domineering wives, misguided youths, courtesans, intriguing slaves, and bragging soldiers. By craftily weaving together events from several of Plautus' best works, Shevelove and Gelbert bring all these characters to the stage in *A Funny Thing*, filling the theatre with dancing seductresses, miserly merchants, dirty jokes, ridiculous plot changes, and a slave yearning to be free.

Parodying the classic tradition, Pseudolus and his chorus of

Protean men sing a rousing anthem announcing to the audience that tonight we shall see a comedy, and though we become readily obvious of that fact, Pseudolus continually repeats this warning to the audience. Anyone going to see *A Funny Thing* should expect to see nothing but two and a half hours of joyous entertainment, sly songs, and kinetic bursts of energy.

Hero, a young Roman, takes advantage of his parents' trip to the country to pursue the fairer sex. He tells his slave Pseudolus that he might obtain his freedom in return for presenting him with a young virgin courtesan — how's that for contradiction? — who, unfortunately, has been promised to Miles Gloriosus, the mighty conqueror of nations, who comes at any moment to get his "bride". This just serves as the initial string of problems which come to a comic end with everyone getting something: Pseudolus his freedom and the audience a dubious moral: morals can wait for tomorrow, for tonight we have comedy.

Plautus was also noted for his masterful use of song and dance in his plays. What gives the modern version such a sense of excitement and joy are these same two elements. Stephen Sondheim's dozen songs are not the type of Broadway tunes to become famous. They probably could not stand outside of the confines of

the play. Still, they capture the essence of the dialogue and the stage action providing a clever director with the means of staging a lavish madness of music, merriment, and movement.

Director James Patterson has done just that. From beginning to end, he keeps a steady flow of action coming across his stage with no thought in mind but to give his audience the dazzling comedy written for them. The many dance routines, energetically choreographed by Phyllis Nelson, offer color and pageantry as well as rhythmically stressing the songs' underlying cunning humor. Patterson has carefully times his actors whether they are performing to music or not. He achieves a harmony between the visual and the aural seldom seen in the many local theatre presentations which usually stress dialogue over stage action. Under the direction of Fred W. Teuber, an orchestra composed mostly of wind instruments vigorously performs Sondheim's music and aids Patterson as he carefully weaves his series of comic actions.

Technically, the production is brilliant to behold. Terry A. Bennett's set consists of three houses and three arches. Reds, yellows, and blues dominate the set in a floral-like arrangement. Jack Shirk's lighting beautifully enhances those three primary colors, turning the physical playing area into a playground of brightness and pastels where even the most obnoxious knots may unravel to produce a sprightly comedy. Erin Wertenberger's original costumes can redefine the colors of the stage. The courtesans' costumes are most effective and ingenious.

The actors themselves perform with verve and elasticity. David Hollingsworth as Pseudolus faces a Herculean task — recreating a role written for Zero Mostel — and succeeds with amazing ease. He must be all over the stage at once, and though at times he is noticeably fatigued, he never slows his frenetic pace once he has started the several plots spinning. Hollingsworth moves with the ease of a true clown, capturing Pseudolus' many faces without mugging his way through the role. He makes the perfect ringmaster for this madcap circus. J. Ted Swindler as his reluctant assistant serves as a perfect counter-point to Hollingsworth's brashness. As the play progresses, his Hysterium craftily reflects the breakdown of order about him as he fearfully awaits the return of his domineering mistress.

The chorus of Protean men play many parts — soldiers, citizens, eunuchs. They move throughout the play with great ease, appearing anytime an

outside character or group is needed. Throughout the play, the four — David Simpson, William Dodson, Jule McDowell, and Robert Scott — easily capture the audience's attention with their series of clockwork movements and actions. McDowell also appears as the swaggering Miles Gloriosus, a role which he invests with a perverse innocence as when he enumerates his list of slaughters in one of the show's cleverest songs, "Bring Me My Bride."

The chorus of courtesans — Cathy L. Finley (Tintinabula), Mary A. Wibking (Panacea), Drucilla Brookshire and Harriet J. Morris (the Geminae), and Janice Pryor (Gymnasia) — perform a series of solo dances which are stunning to watch as well as being outrageously funny. Their continued appearance adds much to the comical confusion on stage. Their brightly arrayed costumes add flash and brightness to the stage which enhance the total set effect.

The remaining cast members perform with the same high degree of professionalism. Harold Stockton as the naive son is perfectly gullible and susceptible. Joyce Hurley as the virgin who knows nothing but how to be lovely enlivens her role by endowing Philia with an aura of sensual mystery. J. Russell Weatherford as the oppressed husband and Phyllis Nelson as the domineering wife (Domina) individualize these two stock characters to make them truly funny. Weatherford's dirty old man and Nelson's proud matron perform a hilarious marital mini-war. Judson Thompson's Marcus Lycus emerges as a wise-cracking, cowardly pimp who loves his money more than his girls. Alphonso Times as Erronius the elderly voyager steals the show with his neatly timed appearances and his smartly-acted befuddlement.

These actors can easily handle the comedy entrusted to them. They move with clarity and ease, making each illogical plot twist seem simple. They adeptly speak the snappy dialogue and scramble about the stage in perfect time.

Watching *A Funny Thing Happened on the Way to the Forum* won't solve the world's problems, but for one evening it will totally entertain and divert the weary spectator with its ridiculous stories, its buffoonish characters, and its humorously light songs. A production which lives up to the potential of this show is a joy to behold. The USC Theatre production admirably succeeds in creating a pleasant evening of stage entertainment. Just have a good time and forget about everything else till tomorrow.

—Mike Smith

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Music

One of the Coliseum's best ever

THREE DOG NIGHT
At Carolina Coliseum

The two warm-up groups were worth commenting on, so if you want to read only about Three Dog Night, skip on down apiece.

It all began in an incredibly bizarre way: on time. At 8 p.m. here came the Talbot Brothers onstage, fresh out of Mason Proffit and all the better for having split that group, judging from the albums I've scrounged up since the concert.

A fellow reviewer tells me that Terry Talbot, while performing with Proffit at the Township Auditorium, once vowed never to return to Columbia. I wouldn't have believed it watching him last week at the Coliseum. They didn't have a band. It was just him and John and their acoustic guitars, picking and strumming loud enough to cave in the roof and singing in those smooth, earthy harmonies that flat beat the starch out of Brewer and Shipley.

John broke a string on the first song and had to sit it out while Terry did a "Talking Blues" type parody on the Bible Belt. Back together, they sang folk things like "Rocky Road" (extremely up-tempo version). The audience granted scattered recognition applause when they began their own "Two Hangmen." Having cut my teeth on Peter, Paul and Mary and the Kingston Trio, I was sitting there entranced. Couldn't move.

I'm also a banjo fanatic, so when John did a banjo solo "which was intended to be a Scottish and Irish song but it turned out sounding like a gypsy song" in a minor key, with progressively faster tempo changes. I was going wild. Terry came back to lead the finale, a bluegrass medley ending with "Rabbit in a Log." They hit it off pretty well with the audience, which willingly helped out with hand-clapping and foot-stomping on the medley. But I think a lot of the audience had gotten a little tired by the end of the 35-minute set.

The brothers released an album for Warner Brothers earlier this year titled *The Talbot Brothers*, and the next day I went to Tunes 'n' Things and bought it, and I'm loving it even better than the old Mason Proffit material. That's because it's right up my alley. You'd probably hate it. It includes several religious-tinted songs, products of the brothers' "recent spiritual revival."

Back to the concert and Frampton's Camel. Guitarist Peter Frampton used to be with Humble Pie, I think. Hard rock, with Frampton on guitar and three others on bass, drums, and keyboards. Aside from the opening song Frampton did all the vocalizing. I think he is a find guitarist — some wicked riffs — and a good Britishy vocalist, though if he's going to continue selling the Jagger effect I'd just as soon hear Jagger himself in the future. He was very animated, and his bassist tried like sin to be animated too. I didn't see the drummer well. The keyboard player wasn't animated at all. He just sat there inconspicuously, no doubt sulking because the guitars were completely drowning out his music. I believe that was a technical mistake, or else

Frampton is wasting money retaining a keyboard player. They did songs like the Stones' "Jumping Jack Flash."

After the Camel set we were treated to an hour-long intermission, during which my date said of Frampton's Camel, "I've heard better groups at the Copper Door."

Uh-hemmmm.

If you've heard and seen Three Dog Night's new album *Hard Labor* you can pretty well imagine what their show was like. In darkness, the instrumentalists began the gala circus theme, during which the lights came on and the three vocalists walked onstage. The intro led nonstop into "Put Out the Light", which is on *Hard Labor*, though not the lead-off tune. I was particularly interested in learning which vocalist took the lead in each song, because their album jacket notes never tell you much and all three sound quite similar. And, you can be sure, I was anxious to see how they parceled out the honors. As a matter of fact it was very orderly. Cory Wells took the first one. Then Chuck Begron sluggishly moseyed up to the center mike and led "I'd Be So Happy" (also from *Hard Labor*) while a couple of dozen cameras flashed in the audience. Danny Hutton, the group's token glitter-rocker who came out dressed in the appropriate tights and heavy make-up, took over for the first oldie of the evening, "Liar."

Then they repeated the order: Wells leading "Shambala," Negron on "One" and Hutton returning to current album material (how's that for form?) with "Sitting Here in Limbo," a Jimmy Cliff song.

All this served to deepen my astonishment of how three vocalists — with voices so similar they can perfectly imitate each other if they want — can stick together in the same group, even if they are getting filthy rich. After "I'd Be So Happy" I credited Negron with possessing the rawest sound, but in retrospect, I have to rate that a toss-up between all three.

After two rounds apiece they abandoned the floor to newcomer Skip Konte. The *Hard Labor* credits label Jimmy Greenspoon



with "keyboards" and Konte with "chamberlin, arp, and added keyboards." I must say that for an "added" keyboardist he doesn't do badly. He was introduced as "The Wizzard", and he dressed and performed accordingly. Tossing fireballs and producing practically every sound imaginable (he threw in a few bars of "Dixie") he held the audience in complete captivity for ten minutes or so, right up to the fiery end of his solo when a spotlight suddenly flashed on guitarist Michael Allsup, who was back onstage dressed up in slick 1950s garb with his hair combed back. The rest of the band, vocalists included, appeared, also dressed in loud, baggy suits, and sporting ducktails and chewing gum. They converted "Good Feelin' (1957)" into a drawn-out skit which comprised the second

part of their three-part show. Wells portrayed the suave "rapper" leader of a '50s rock 'n' roll band, bantering with the audience; Hutton, his face still made up, paradoxically played the toughie, shooting the bird at the slightest provocation and singing a gruff bass; Negron — I could swear Negron was either half stoned or dog tired — was the star falsetto vocalist, a roll he tackled gamely, though he missed entrances and seemed to be generally out of it all. Be-bop music going on continuously in the background, they revived the twist, mashed-potatoes, and other old dance crazes and demonstrated real showmanship, in my feeble opinion. Allsup and even bassist Jack Ryland chipped in on vocals.

The second break was Floyd Sneed's lengthy but never boring drum act. Sneed had the audience

in his hands more than anyone before him. He tossed his sticks out into the sea of heads and played a few minutes, bare-handed. The audience suddenly found themselves clapping in rhythm with Sneed directing them, until he slyly ended the bit by tricking them on a downbeat and pulled out another pair of drumsticks.

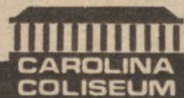
Sneed never stopped his solo; instead the group, having changed clothes, came out and joined him to begin the last third of the show. Wells started it with the lead on "Brickyard Blues" (another *Hard Labor* cut). From there on out it was "Mama Told Me Not to Come," the new "Sure As I'm Sitting Here" (both led by Wells), "Black and White", (Hutton), and "Eli's Coming," which featured all three vocalists soloing in the high, mournful opening lines. Negron led "The Show Must Go On," the concluding number which was duplicated intact from the ending of *Hard Labor*. The crowd simply wasn't leaving without an encore, and they got "Joy to the World" (Negron leading).

I enjoyed the entire concert, and I like Three Dog Night's new album. I for one can understand why they're moneymakers. As variety rock entertainment, and a generous helping of it, I rate this one of the best shows the Coliseum has housed.

But it was pretty meaningless in the eyes of a lot of other people. My date, for example, said it was "all right." She downright despised the Talbot Brothers. A WNOK disc jockey told me three days later that he and his friends chatted all through the Talbot set, and he thought Frampton's Camel was "just more noise." He was there strictly to see Three Dog Night, but even Three Dog Night, by his standards has been going strictly downhill every since "Old-Fashioned Love Song." Needless to say, Three Dog Night live didn't win him over. (Which is in line with WNOK's anti-TDI attitude; to wit, when "Shambala" hit the charts last year they aired only B.W. Stevenson's version; right now they're airing Leo Sayer's version of "The Show Must Go On.")

Bosh. What do I know.

—Dan Harmon



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Sports: Dapper Dan & other thoughts

by Jim Walser

It was four years ago last month that Tom McMillen and Tommy Burleson first met on a basketball court. The occasion was the annual Dapper Dan invitational basketball game in Pittsburgh, Pennsylvania, and the game as always pitted a group of high school all-stars from around the United States, including the awkward, ugly duckling 7-4 Burleson of rural Newland, North Carolina, against a Pennsylvania all-star team which included the "hometown favorite" McMillen of nearby Mansfield, Pa. McMillen at

that time was considered by many coaches and writers to be the best college basketball prospect to graduate from high school since Lew Alcindor left Power Memorial High School in New York City in 1965 to head west to UCLA. McMillen had been featured in a *Sports Illustrated* cover story -- unheard of for a high school athlete -- and was in the process of being fiercely recruited by every major and minor college basketball coach in the country. Most of them were in the stands for that Dapper Dan

game, and McMillen lived up to his billing and embarrassed Burleson badly. Later, McMillen decided to play for Dean Smith at the University of North Carolina, then suddenly transferred to Lefty Driesell's Maryland program only one day before classes were to begin at Chapel Hill.

Burleson, meanwhile, ended up at N.C. State under Norm Sloan where he spent at several years repaying McMillen for that Dapper Dan beating, including last month when N.C. State and the much improved Burleson defeated Maryland for the Atlantic Coast Conference tournament championship.

So the Dapper Dan Tournament, a haven for college coaches on the prowl for fresh players and now even more valuable as a tool with the advent of freshman eligibility, has a grand tradition of showcasing the college-bound high school basketball stars on a national stage.

This year's game was no exception, although it provided few insights for talent-hunting coaches or fans interested in where the high school prospects are headed for college. In fact, the star of this year's game -- Moses Malone of Petersburg, Virginia -- may not even be attending college, since a couple of weeks after the Dapper Dan he became one of the few high school basketball players ever to be drafted by a pro basketball team when the Utah Stars took him in the ABA draft of college, professional, and in this case, high school talent, two weeks ago. Malone was described this week as "easily the best player on the floor" by a Pittsburgh observer who watched with 13,922 other spectators as Malone scored 31 points (12 of 17 field goals and 7-13 free throws) and took 20 rebounds. The U.S. All-Stars won the game, 77-76.

There is little doubt that Malone is this year's outstanding prospect (averaging 35 points, 25 rebounds and 12 blocked shots

this year) and on the day he was drafted by the Stars he was busy touring the University of Maryland campus on the arm of guard John Lucas, who would very much like to play on the same team with Malone next season.

Speculation on where Malone will end up in college is a popular game these days among college basketball observers. Stories for weeks have dwelled on his grade difficulties, which can be a problem when one tries to attend an ACC school (as any Carolina fan can tell you) and there's even a story that he'll end up (partially at least because of the grade hassle) at Virginia Commonwealth College under former USC coach Chuck Noe of all people. Norm Sloan and N.C. State would love to have him, as would Driesell and Maryland. Detroit and Houston are outside possibilities.

Perhaps of more immediate interest to University of South Carolina fans was the Dapper Dan play of 6-2 guard Jack Gilloon, who was signed last week to a University grant and is counted on as a primary candidate to take up some of the slack in the guard position currently open in the Gamecock starting lineup. Unfortunately, Gilloon's shooting was unimpressive as he went 0-6 on field goal attempts, and tried no free throws. He did grab four rebounds and hand out five assists in the short time he played.

Gilloon wasn't the only player to have a bad shooting night, however. Forward-center Mike Mitchell of Atlanta, Ga., considered one of the top five prospects in the country and headed for Auburn University this fall, missed all three of his floor shots and had only six rebounds. And Melvin Bennett, an outstanding forward prospect who played for Peabody High in Pittsburgh and will attend the University of Pittsburgh next year, hit only once in 11 field goal attempts, scoring only five points for the Pennsylvania stars, although he did grab 14 rebounds,

second only to Malone in the game.

HISTORICALLY, THE DAPPER DAN has always been the most prestigious of the post-season prep basketball all-star games. But there's another shaping up Sunday night (April 28) in Louisville, Kentucky which should be interesting. It features Malone, and another team of U.S. All-Stars against a team of Kentucky-Southern Indiana All-Stars. Among those playing for the U.S. All-Stars are Malone, 6-11 center Rick Robey of New Orleans, 6-4 forward Audie Matthews of Chicago (called by one coach in a magazine recently "this year's David Thompson"), David Batton of Springfield, Pa., Mike Jones of West Virginia and 6-6 forward Jackie Dorsey of Atlanta, a player that USC reportedly recruited to some extent.

The Kentucky-Southern Indiana area is one of the hotbeds of high school basketball in the United States, and last year's all-star team made up of players from that area beat the U.S. team handily. Sunday's game can be heard by South Carolinians in possession of a good radio on Louisville clear-channel radio station WHAS (about 86 on the AM dial) beginning at 9 p.m. E.D.T. Sunday night, if you're interested in the play-by-play.)

SOME OTHER RECRUITING items from around:

FURMAN-- Coach Joe Williams hasn't announced any recruits yet, but was reportedly close this week to convincing a couple of Midwest prospects, as yet unnamed by the folks at Furman, to sign. "Recruiting is wide open for us this year," Furman sports information director Charlie Dayton said last week. "With (Moose) Leonard and (Clyde) Mayes playing their last year next year we could use some big men to play behind them for a season. But Joe is concentrating on getting good athletes, regardless of position." There should be some news out of Furman by May 3.

N.C. STATE-- If Norm Sloan recruits half of the players said to be "considering" State after this year's national championship, Sloan should be the odds-on favorite again next year. In addition to Malone and Chicago's Matthews, both considering State, Sloan is after 6-11 center Mike Phillips of Akron, Ohio who averaged 36 points and 25 rebounds last season and Virginia's second best prospect (after Malone), 6-2 guard Dave Koesters of West Springfield. Koesters has reportedly narrowed his choices to State, Virginia, Clemson and one school outside the ACC.

NOTRE DAME-- Digger Phelps needs a center. He would have liked 6-11 Robey of New Orleans, but would gladly settle for Ohio's Phillips since Robey will apparently stay at home to play for Tulane. The Irish are also likely to get Kenny Carr of Washington, brother of former Notre Dame great Austin Carr and another Washington player, 6-1 guard Duck Williams.

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Through May 6

Edited By Julie Britt Byrum

cinema

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"Exorcism's Daughter". No, this one isn't on the level. For exciting B-movie action, shows are at 3:15, 5:15, 7:15, and 9:15 p.m.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"Hynotized" with "Big Tina" Russell is now playing on a double bill with "Strangers", another film about you-know-what. Yes, folks, the action is dynamic with these x-rated biggies, all beginning with continuous showings at 3:30 p.m.

CAROLINA THEATRE, 1223 Main Street, 252-8011

Well, Robert Redford will be playing in four separate moviehouses in four separate movies. This time it's "Butch Cassidy and the Sundance Kid" returning for another engagement. Who needs to be told about this one? With Bright Bob Redford and Paul Newman, with great scenery and Katherine Ross for those people who need something else to look at. Shows at 1, 3, 5, 7, and 9 p.m.

Late Show Saturday night, April 27, is "The Candidate", another Redford classic. Bobby plays a young white liberal legal aid (working with Chicanos) attorney who gets drafted to run for Senator. Naturally, he turns into a system-monster. Catch the drag at 11 p.m.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

"Keep the Ball Rolling"—can you believe that? God only knows what this one's about (or pretends to be about). Also, consider the possibilities of "The Model Hunters." It just gets worse. Shows are always continuous from 1 p.m. with the box office opening at 12:45 for all of you who just can't wait.

DUTCH SQUARE NORTH THEATRE, Dutch Square Shopping Center, 798-1100

"How to Seduce a Woman". Aw, shucks, Irvin-Fuller, why'd you go and let us down like that? After all these big ones, you give us this one. Well, anyway, if anybody's interested the shows are at 1:20, 3:20, 5:20, 7:20, and 9:20 p.m.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Shopping Mall, 798-1100

"The Sting" is back—hoping to pick up a few more sheckels after sweeping the Oscars this year. With Robert Redford, Robert Shaw, and "Big Blue" Paul Newman. Shows at 1:45, 4:10, 6:35, and 9 p.m.

FOX THEATRE, 1607 Main Street, 254-5212

"The Exorcist" will be hanging on for a long, long run. The only problem with the film is that the scariest thing is the admission price, which is a hefty \$3 a head. Catch it the second time around and beat the rap. Shows at 1:30, 4:00, 6:30, and 9 p.m.

GAMECOCK I THEATRE, Parkland Shopping Center, Cayce, 796-0022

"The Three Musketeers" pulled a switch from the Miracle. If you haven't seen this comic swashbuckler, drag yourself over to Cayce for it. With Faye Dunaway, Charlton Heston, Michael York, Geraldine Chaplin, Richard Chamberlain, and Oliver Reed. Call the theatre for times.

GAMECOCK II THEATRE, Parkland Shopping Center, Cayce, 796-0022

"Serpico", the tragic tale of an honest cop re-runs here for a couple of weeks. With Al Pacino in the title role. Shows at 2, 4:20, 6:40, and 9 p.m.

MIRACLE THEATRE, 1225 Main Street, 256-1050

"Zardoz" is a film about the future, more or less, with Sean Connery and Charlotte Rampling starring. Shows are featured at 1:30, 3:20, 5:30, 7:30 and 9:30 p.m.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"Conrack" with Jon Voight and Hume Cronyn in this "true South Carolina story" of Citadel grad Pat Conroy tryin' to help the po' little children on the poor little island of Daufuskie off the coast of our fair state. Georgia got the film rights, however. So much for that. Shows at 1, 3, 5, 7, and 9 p.m.

PLAZA III THEATRE, 1323 Main Street, 254-7960

"Blazing Saddles," the new Mel Brooks crazy, is now showing. It's the story of a small Western town in the old times that gets a new sheriff who just happens to be black. With Cleavon Little, Madeline Kahn (remember her in "Paper Moon" as the floozy?) Shows 1:40, 3:30, 5:20, 7:10 & 9.

RICHLAND MALL THEATRE, Richland Mall Shopping Center, 782-2228

"American Graffiti", about the good ole days, is now hooting out at the Richland Mall through April 26. Shows at 1, 3, 5, 7, and 9 p.m.

art

The Art Auction returns! The University's Art Department will again sponsor its annual **Spring Art Auction**, Monday, April 29 in the Campus Room of the Capstone Dormitory at 8 p.m. This

auction is always a great place to meet your friends, listen to the hysterical auctioneers, and finally, to get a good piece of artwork at a pittance (if you're lucky). Two-thirds of the proceeds will go to the participating artists with one third going to the Katherine Heyward Scholarship Fund, which sponsors art education field trips as well as student scholarships. The auction features not only the standard paintings and prints, but drawings, jewelry, ceramics, and sculpture. Get there early!

music

Chamber Music Concert will be presented by the USC Piano Trio composed of John Williams on piano; John Bauer on violin, and Lucien DeGroot on the cello. The concert will be performed at Fraser Hall on the corner of Senate and Henderson Streets, at 8 p.m. Works by Beethoven and Brahms will be featured.

theatre

A Funny Thing Happened on the Way to the Forum will run through Sunday, April 28, with performances at 8:15 p.m. in Drayton Hall on the USC campus. Tickets are \$1 for students and \$2.50 for the general public. See our review in this issue...

specials

The **Multiple Sclerosis Bike-A-Thon** is planned for this Sunday, April 28. It will be a 15-mile ride, with a route planned through sections of Whitehall (aptly named), Irmo, and Lake Murray. Call the MS office at 779-4395 for details and registration info.

A new **Recycling Center** is now open in Columbia. Organized by Youth Organized for Unity (YOU), the center is located at the Walk-In School at the corner of Huger and Laurel Streets. It will be open to accept all recyclable paper and cardboard, tin, aluminum, and glass on Tuesday and Thursday afternoons from 3 to 6 p.m., and on Saturdays from 9 a.m. to 6 p.m. Keep you garbage for a few extra days, then bring it on down to do your bit for the environment.

Richland County Council will meet Wednesday, May 1, at the old Columbia Hospital at 2020 Hampton Street. Meetings begin at 2:30 on the third floor.

television

Saturday, April 27

2:15 p.m.—Okay, all you baseball fans. Get ready for this one — The Houston Astros meeting the Pirates in Pittsburgh. And Big Curt Gowdy will let you know what's happening while it's happening. So what? (Channel 10)

2:30 p.m.—Movie. "The Counterfeit Traitor" (1962) With William Holden and Lilli Palmer in this story of espionage during World War II. It's pretty grim, so be forewarned. (Channel 19)

8:30 p.m.—Movie. "Deliver Us From Evil" is a re-run of the movie about the violence that follows the discovery of a skyjacker with \$600,000 on him by some greenhorn hikers. Snore... (Channel 25)

8:30 p.m.—Movie. "War and Peace" Part Two of the BBC production of the Commie's work. Austerlitz, the Battle of the Three Emperors dominates this scene. (Channel 35)

9:00 p.m.—Movie. "The Machurian Candidate". With Laurence Harvey, Frank Sinatra and Angela Lansbury. The film deals with a Korean war veteran who returns home a brainwashed assassin, the pawn in a Commie-pinko plot aimed at the White House. A good, fast-paced suspense movie, well worth watching. (Channel 10)

11:00 p.m.—Movie. "The Proud and the Profane" (1956). Ah, this one has a vital William Holden, playing a Marine colonel who gets romantically involved with a Red Cross worker, played by Deborah Kerr (you remember her, she always played "ladies") in World War II. And the tears come fast and furious... (Channel 19)

12:00 a.m.—Movie. "Kisses for My President" is a ridiculous 1964 film about a woman who becomes President of the United States, thus causing turmoil within her own family. Polly Bergen plays The President (well, she is president of the Turtle Oil Cosmetics Company) and Fred MacMurray ("My Three Dumbs") as the First Lady. (Channel 10)

12:15 a.m.—Don Kirschner's Rock Concert. Sly and the Family Stone hoot it up with Black Oak Arkansas. Good music. (Channel 25)

Sunday, April 28

1:30 p.m.—Movie. "The Bride and the Beast". (1957) This is a ridiculous, but campy film about a newlywed who, in a former life, may have been a gorilla. And weren't we all... (Channel 10)

2:30 p.m.—NBA Play-Off. This could be the seventh game in the Knicks-Celtics

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series or the sixth game in the Bulls-Bucks series. If these series are over, then a championship game will be televised. Don't worry...you'll get your basketball one way or another. (Channel 19)

3:00 p.m.—Movie. "Frankenstein—1970" (1958) Boris Karloff plays the mad doctor's grandson, with some creative ideas of his son. To find out turn to Channel 10.

8:30 p.m.—Movie. "Murphy's War" (1971) Peter O'Toole and wife Sian Phillips star as, respectively, the sole survivor of a U-boat attack on a merchant ship and a missionary doctor who opposes his vendetta to destroy the German submarine who did it all. So much for that. (Channel 25)

Monday, April 29

9:00 a.m.—Today in Carolina has Beryl and Jim visiting with Dr. Bob Mandel, the resident psychologist and getting involved in a discussion on the decline in popularity of the ROTC. Good to see they're getting into the really important issues of our times. (Channel 10)

8:30 p.m.—Special. "The Energy Crisis: End of the Beginning?" This documentary examines the impact of the fuel shortages on daily life. Segments include a profile of how Nashua, New Hampshire solved their problems in that direction. The FEO will also have someone on to explain the entire situation for the 100th time. (Channel 35)

9:00 p.m.—Movie. "QB VII". This one promises to be the biggest bomb anyone ever spent \$2.5 million on. This overly long film is an adaptation of Leon Uris' film, dealing with a clash between two men: one, a successful writer whose latest book describes Nazi atrocities against Jews, and a doctor, Adam Kelno, an eminent physician

who stands accused by Cady of war crimes. Kelno is suing Cady for libel and, well, a lot of things happen that I can't remember from the book. With Ben Gazzara as Cady, Anthony Hopkins as Kelno, and also starring Leslie Caron, Lye Remick, Jack Hawkins, Anthony Quayle, Robert Stephens, and on and on and on. And this is only Part One. (Channel 25)

9:00 p.m.—Movie. "Limbo". This film examines the lives of Vietnam War wives trying to adjust to the uncertain fates of their husbands. (Channel 10)

11:30 p.m.—Movie. "The 39 Steps". Alfred Hitchcock's classic suspense tale about a man trying to beat a murder rap in England. Made in 1935. (Channel 19)

12:30 a.m.—Movie. "See How They Run". Three children are in danger when it's discovered that they have evidence damaging to a crooked cartel. (Honest, folks, that's the way TV Guide says it). With John Forsythe, Senta Berger and Franchot Tone. (Channel 25)

Tuesday, April 30

9 a.m.—Today in Carolina hosts Linda Lewis, exercising away, and a talk on fund-raising for Richland District I students by Larry Stevens. (Channel 10)

8:30 p.m.—Movie. "QB VII" Part Two. (Channel 25)

10 p.m.—Special. "Love From A To Z". Liza Minnelli and French singer, composer Charles Aznavour fool around in a concert for two. Should be fun to watch. (Channel 10)

10:30 p.m.—Bylines. Big Frank (with his big toes intact) Mankewicz talks about his new book tracing Tricky Dick's career from the corrupt state legislature of California to the corrupt executive offices of the Presidency. Where's H.T. when we need him? (Channel 35)

11:30 p.m.—Movie. "The Lady Vanishes". Alfred Hitchcock's spy thriller centering on the disappearance of an elderly woman from a Continental express train. With Michael Redgrave. Made in 1938. (Channel 19)

12:15 a.m.—Movie. "Wings of Chance" (1960). Two bush pilots are in love with the same girl. Ain't that exciting?

1 a.m.—Tomorrow. Big Tom Snyder, with ego soaring, discusses opposing aspects of sexual liberation with two couples. Sounds like a nightmare... (Channel 10)

Wednesday, May 1

9 a.m.—TIC welcomes the cast and director "An Ideal Husband", an Oscar Wilde play being produced at Workshop Theatre. (Channel 10)

8:30 p.m.—Movie. "Death Race". This one's about a World War II (ain't they all, this week) duel between a damaged American plane limited to short sprints on the ground and a solitary German tank in relentless pursuit across the North African desert. (Again, this is TV Guide's way of putting it). With Lloyd Bridges and Doug McClure. (Channel 25)

9 p.m.—Short Stories of Love. Rex Harrison narrates romantic stories by famous authors. Number one is a Kurt Vonnegut piece called "Epicac" about a computer who falls in love with a programmer, with Julie Sommars, Roscoe Lee Brown, and Bill Bixby. Number Two is "Kiss Me Again, Stranger," by Daphne DuMaurier, the story of a lonely World War II veteran's eerie romance with a murderess. With Leonard Nimoy and Juliet Mills. Number 3 is a Somerset Maugham story called "The Fortunate Painter" an account of a man's scheme to help his daughter marry a penniless artist. With Lorne Greene and Agnes Moorhead. (Channel 10)

11:30 p.m.—Movie. "The Horsemen" (1971). Omar Sharif and Jack Palance star in this film about a dangerous horse-and-whip game as they compete to haul animal carcasses past a goal line. They'll make a movie about anything these days. With Leigh Taylor-Young as the love interest. (Channel 19)

11:30 p.m.—Goodnight, America. Geraldo Rivera looks at the careers and

deaths of rock-superstars Jimi Hendrix, Janis Joplin, Jim Morrison and Brian Jones. Included are film clips of the performers and interviews with Grace Slick of the Jefferson Airplane. (Channel 25)

1:00 a.m.—Tomorrow has Big-Mouth Tom Snyder talking with Bigger Mouth Martha Mitchell. (Channel 10)

Thursday, May 2

11:30 p.m.—Dick Cavett has an hour to talk with Jan Morris, the journalist formerly named James Morris, who had a sex-change operation. As James Morris, he covered the conquest of Mount Everest for the London Times in 1953, and has now written his/her autobiography entitled "Conundrum." (Channel 25)

11:30 p.m.—Movie. "The Law and Jacke Wade" with Robert Taylor and Richard Widmark facing off. (Channel 19)

Friday, May 3

9 a.m.—Strom and Nancy come to Today in Caroling with their children for a rollicking 15-minute segment of fun. (Channel 10)

9 p.m.—Movie. "Terror on the Beach." A band of meanies trying to break up an innocent family's camping trip by driving their dune buggies around and terrorizing the kiddies. (Channel 19)

11:30 p.m.—Movie. "Some at the Top of the Stairs". Strange inhabitants of an eerie Victorian mansion (why can't it be a Portman high-rise?) threaten the lives of two American girls, and an English one. With Donna Mills and Judy Carne. (Channel 25)

11:30 p.m.—Movie. "The House That Dripped Blood" has good ole Christopher Lee and Peter Cushing in this collection of scary tales about the bizarre history of an English country estate. This one is really good. (Channel 19)

1 a.m.—Midnight Special has a lackluster country music hour tonight. With Charlie Rich and Anne Murray. Dobie Gray and the Staple Singers brighten things up a bit. (Channel 10)

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